



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

It is the want of original creative power which is felt in CORNELIUS, and in which Kaulbach, who is by many years his junior, precedes him in the most penetrant and able judgments of the time. But as a man, I remember few of more pleasing impression. He had in perfection, what the Germans express by the word *gemüthlichkeit*, for which we have no adequate synonym, but which implies a genial friendliness, which is the most fascinating form of character. He had all the love and enthusiasm of a boy for his art, and when it was mentioned to him that Bingge, one of our company, would be an artist, he greeted him with especial cordiality, as if he were worthy of peculiar recognition, whom Art had called to her service.

Although the paintings of CORNELIUS did not seize me up in chariots of fire, to their own world, or particularly illustrate my own, being only the evident facts of the Christian history and doctrine, simply rendered, and as if by a student rather than by a pietist, and although they have not enriched mind or fancy with new thoughts or graces, yet it was beautiful to see a man, already old, so fervently engaged upon a work which must, in all probability, be his last great effort. The room was warm, and the sunshine fell through the high studio window. Canaries sang in cages upon the walls. Crayons and stumps lay in chairs by the easels, upon which rested the cartoons, and in the midst stood the mild old man, whose whole life had been dedicated to the worship of Beauty, and which, in the midst of congenial pursuits, was gliding tranquilly to its end. It was another illustration of the fact so often observed in Germany, that no man claims from age the privilege of inactivity and rest. The Germans work quietly and constantly, always learning, always working, and die at last wise as the serpent and harmless as the dove. Goethe, to the last year of his long life, did not turn away from his work, and all winter long, in Berlin, I had heard Ritter, an old man, lecturing to young men, with the fervor and interest of youth, upon the theme of which he is the greatest living master, the philosophy and poetry of geography. The year before I saw him, he had made a long and adventurous journey into India and among the Himalaya mountains, in pursuance of his studies, and was closely and constantly engaged upon his *Encyclopedia of Geography*. The last time I saw the old man was in his library. He was carelessly wrapped in his study gown, and conversed with the genial ease and familiarity of a man of our own years. Tieck, too, the poet, the head of the modern romantic school in German literature—and whose brother, the sculptor, and a man of congenial tastes, died during the last year—although old and ill, was still busy, and while I was in Berlin performed his latest literary duty, which was also a work of love. Many years ago, Tieck and Frederic Schlegel edited the writings of Novalis, a poet and mystic, contemporary with their youth. The third volume, after the lapse of many years, Tieck published alone, with a preface of pathetic dignity, closing in these words: "With sorrow and not without a kind of devotion, I commend, after almost fifty years, these remains of a noble and great soul to the friends of true mysticism." Nor must I omit the name of Alexander Humboldt, to complete and crown these illustrations of untiring and unyielding intellectual labor.

FIGURE C.



With such contemporaries, and in the same spirit, flows the serene life of CORNELIUS. It is a spirit and principle of life which severely criticises our own. Our flame kindles early, burns fiercely but briefly, and early declines. We study with the same life-consuming zeal that we make money. We "finish our education," "settle" into some profession, and our young men are old men and our old men are weary or disgusted. If, in Germany, a man at thirty is not so far advanced as an American, at fifty he is in the prime of his vigor, with all his faculties unworn. A boy from our colleges is surprised at the simple school-lectures of a German University; but if he wait long enough, he will discover that the German plan of education is based upon the principle that a man is always a student. I may not here follow farther the result of this theory of life; but it is not difficult to see that this principle of sure, though slow progress, is the perfecting power of a people.

After the pleasant morning in his studio, I frequently met CORNELIUS in the streets of Berlin. Close wrapped in his ample fur coat, he moved slowly, self-involved, through the twilight, which is the only wintry day in that latitude, bearing about him the same quiet geniality, like a golden afternoon radiance. The storm of the late revolutions broke over Prussia, as over the rest of Europe, and in the midst I left Berlin. I did not see the painter again. But through all the fury of that storm, I fancied him tranquilly at work in the *Thier-garten*, the sun shining still, and the canaries singing—tranquilly at work—

—"even as those  
Who bear the untransmitted torch of hope  
Into the grave."

## CORRESPONDENCE OF THE BULLETIN.

[We announced a few months since the departure of Mr. HEINE for Central America, where he intended to join Mr. SQUIER. We have lately received a letter from him giving an account of some interesting antiquities at Granada, sketches of which he inclosed. We herewith present engravings of these, together with a translation of the letter.]

GRANADA, 5th August, 1851.

To the Committee of the American Art-Union,  
New-York.

GENTLEMEN.—According to a promise made to your president, Mr. Cozzens, I avail myself of the first opportunity to give you some information respecting the objects of ancient American art which are scattered over these regions that I am just about to explore in company with my friend, Mr. Squier. These remains of an epoch from which we are separated by a long interval of centuries, interest us in two different ways. Now, as artists, we admire the finish of the workmanship and the beauty of the style, and then, again, as historians and lovers of science we take a deep interest in the most bizarre forms and the coarsest specimens. This is not the place, nor have I the idea of establishing any hypotheses, for I am just beginning my journey, and this is the first time I have travelled in this country, the history of which is buried in the obscurity of ages. The more accomplished pen of my friend, Mr. Squier, will, at some future day, communicate to the public the results of our enterprise. Without offering any theories, then, I shall content myself with simply stating my own observations, and the circumstances under which I found these antiquities.

The two drawings inclosed exhibit three different idols, more or less dilapidated, and half buried in the earth. The two represented by the letters A and B may be seen in the city of

FIGURE A.



Granada at two different corners of the streets. That marked B is probably a part of some architectural monument—perhaps a species of caryatides, supporting an immense block of

FIGURE B.



stone. The head is of coarse workmanship, and the soft material (a species of trachite) has suffered exceedingly. The object marked A, on the contrary, is of superior execution, and its hard material (Basalt) has resisted better the destructive action of the elements, and the barbarous fanaticism of the conquerors of this continent. This idol was probably isolated, and there is in its proportions and execution some little resemblance to the ancient Egyptian monuments crowned with the heads of birds. It represents a man whose head is covered with a hat, upon which crouches a monster whose head is above the man's forehead. On the breast of the latter is a small escutcheon (*un pe'il ecusson*). This last object was offered to me for five dollars, but as a travelling artist has no fine gardens to ornament with statuary, I was obliged to refuse this purchase, which, under other circumstances would have given me much pleasure, as the lake and river St. John offer great facilities for transportation to the United States. The height of the part above the ground of each of these two figures is nearly three feet. The portion buried is probably of the same size, but as the authorities of Granada gave me no permission to dig

them up except I removed them entirely, I was not able to make any observations beneath the surface.

Figure C represents the ruins of an idol which was found in a fine forest very near the village of Nandaime. The head is five feet in length, and it doubtless belongs to a statue of colossal dimensions. The material (also trachite) has suffered exceedingly from the strokes of the *machetas* (a large knife) of the mule drivers, who amuse themselves sometimes in this way, but a certain beauty of proportion and of features is still perceptible. The type of the face greatly resembles those which cover the walls of Palenque, and perhaps this monument was sculptured by some Mexican artist sent to this most remote province of the Aztec Empire.

The progress that our expedition will make immediately after Mr. Squier's arrival, which I am impatiently awaiting, will probably enable me to send you further and more important communications to complete your chronicle of American Art.

Accept, &c.,

WILHELM HEINE.

#### A BIOGRAPHICAL, TECHNOLOGICAL, AND TOPICAL DICTIONARY OF ART.

(Continued.)

[It is intended to include in this Dictionary, which will be continued from time to time in the Bulletin, biographical notices of artists, ancient and modern, living and dead, native and foreign; as well as explanations of technical terms, and other matters of interest to the student of art.]

**BAADER** (Amalie). Born at Erding, in Bavaria, in 1763. She practised engraving as an amusement, and made copies for Rembrandt and others.

**BAAN** (John de). A Dutch portrait painter, born at Haarlem, in 1633, and died in 1702. His first master was his uncle Piemans, the next was Bakker. Rembrandt and Van Dyck, were both in the zenith of their fame at that time. Baan followed the style of the latter, and was invited to England by Charles II, who sent a ship for him. He painted portraits of the king, queen, and nobility, and afterwards returned to the Hague, where he painted a fine portrait of the Duke of Zell, for which he received a thousand Hungarian ducats, nearly £2500. His first work is a portrait of Prince Maurice of Nassau. He declined painting the portrait of Louis XIV, on the ground that this monarch was the conqueror of his native country.

**BAAN** (James or Jacob de). Son of the foregoing: born in 1673, died in 1700. He went to England with William, Prince of Orange, and painted the Duke of Gloucester. He afterwards went to Rome, where he indulged in excesses which probably terminated his life and prospects.

**BABEUR** (Theodore). A Dutch painter, of conversations and concerts, &c. Born in 1570, died in 1624.

**BABYLONE** (Francis de). An old engraver, who flourished about 1550. His real name was Jacob de Barbary. He was called the *master of the Caduceus*, from adopting that symbol.

**BACCIO** (Fran. Bartolomeo). An historical and portrait painter, born in Florence in 1649, and died in 1717, aged 68. He was an artist of considerable talent, his figures possessing much grace and nature, and his coloring excellent.

**BACHELIER** (Nicholas). A French sculptor and architect, born at Toulouse in 1496, and died in 1554, aged 58. Early in life Bachelier was placed under the guidance of Michael Angelo.

**BACKER**, or **BAKKER** (Jaques). A Dutch painter of history, born at Antwerp in 1530, and died in 1560, aged 30. This artist was instructed in the principles of the art by his father, who was by no means eminent as a painter.

After the death of his father, Backer got into the clutches of one of those vipers in art, a picture dealer, of the name of Jacopo Palermo, who took care to keep him incessantly employed, sending his pictures to Paris, where they were much admired, and eagerly purchased at a great price; yet the poor artist was defrauded of his talents, and kept in the same depressed and obscure situation. His merit was well known and acknowledged, but his name and circumstances as universally unknown.

**BACKEREL** (William and Giles). The former was the more distinguished of the two. He was a Flemish painter and contemporary of Rubens. He executed pictures of churches, and some of his works may be compared with those of Rubens or Vandyck. Some of his best productions are in the cathedral of Bruges, the church of the Augustines, at Antwerp, and that of the Franciscans at Brussels.

**BACKHUYSEN** (Ludolph). A very celebrated marine painter, born at Emden in 1631, and died in 1709, aged 78. He received instructions in the art from Albert Van Everdingen and Henry Dubbles. He studied Nature (the artist's surest guide) in all her guises, with that attention that has raised his name as a painter of gales, storms, clouds, rocks, skies, and other remarkable phenomena of nature, with such fidelity and effect as places him above all the artists of his time in that style, except the younger Vandevelde. To store his mind with images fitting for his pencil, he often went to sea in storms that would have dismayed a less ardent pursuer of the art, and immediately on his return impatiently flew to his palette, to note down in various sketches the impressions the grand and solemn scenes had impressed on his mind. His *chiaro-oscuro* is perfectly natural, his perspective, both lineal and aerial, truly correct; his touch possesses freedom and neatness, and all his accessories, whether ships, buildings, or figures, consonant and exactly proportioned. One of his largest and best figures was painted for the burgomasters of Amsterdam, of a number of large vessels, and a view of the city in the distance, for which they gave him thirteen hundred guilders, and a considerable present. This picture they afterwards presented to the King of France, who placed it in the Louvre. Backhuysen was visited by more kings and princes than any artist of his time; of which number was the King of Prussia, and Peter the Great of Russia, who was particularly delighted to see him paint.

**BACKGROUND** in painting is the space behind a portrait or group of figures. The distance in a picture is usually divided into the foreground, middle-distance, and background. In portrait painting, the nature and treatment of backgrounds has varied in the hands of almost every master, yet there are certain recognized methods which are more worthy of imitation and study than others. In most of the portraits of Titian, Vandyke, and Rembrandt, the backgrounds represents only *space*, indicated by a warm, brown-gray tone, and this treatment is the most effective; the spectator's eye is at once attracted to the face, from which the attraction is not distracted by frivolous accessories, but the tone of color in backgrounds must depend upon the tone of the carnations in the flesh. Asphaltum, bitumen, and other warm transparent browns deepened with blue, appear to have been most frequently employed by the above-named painters.

**BACLER D'ALBE** (Louis Albert. Guillaïn, Baronde). A French artist, born in 1761, and died in 1824. He was general of brigade under Napoleon. He painted several of the victories of the French armies, and also classical subjects.

**BACON** (Sir Nathaniel). An amateur painter of landscape and still life. Half-brother of the celebrated Lord Chancellor.

**BACON** (John). An eminent English sculptor, born at Southwark in 1740, and died in 1799, aged 59. The history of this able artist is a singular illustration of the triumph of native talent over uncultivated youth. In the year 1755 he was bound an apprentice to a china ma-